

Volksausgabe Breitkopf & Härtel  
No. 2500

# HÄNDEL

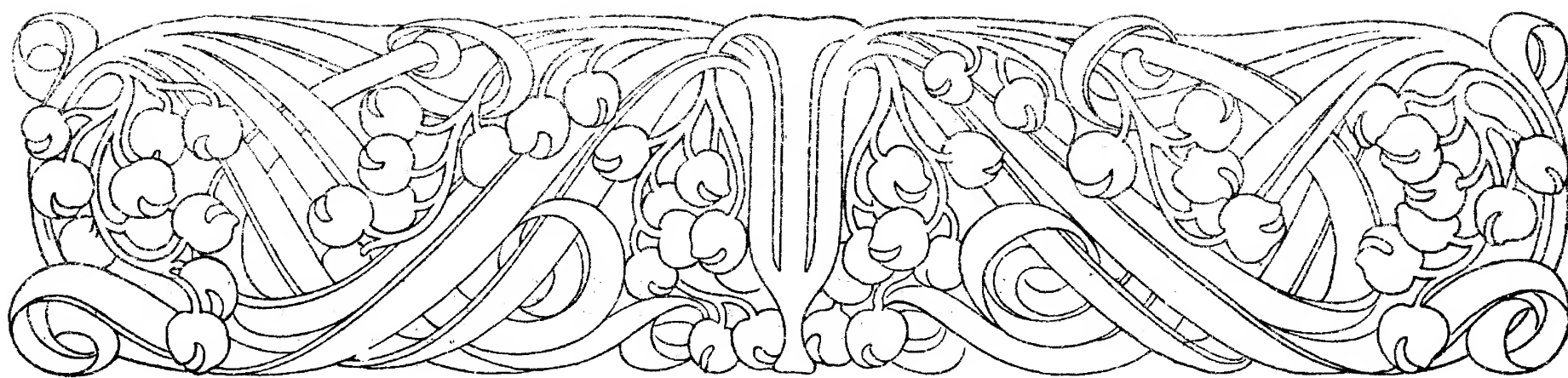
Sonate No. 2 in Dmoll

Violoncell und Pianoforte  
(Aug. Lindner)



Verlag von Breitkopf & Härtel  
Leipzig.





**G. F. HÄNDEL**

**DREI SONATEN**

nach Instrumental-Konzerten

Nr. 1. Gmoll – Nr. 2. Dmoll – Nr. 3. Bdur

Für Violoncell und Pianoforte

bearbeitet von

**Aug. Lindner**



*New York Branch*

*24 W. 20th Street*

# SONATE.

G. F. Händel.  
Arr.v. Aug. Lindner.

Andante sostenuto.

Violoncello.

Pianoforte.

The musical score is for a sonata in 3/4 time, one flat key signature. It is arranged for Violoncello and Pianoforte. The tempo is Andante sostenuto. The score consists of four systems of music. The Violoncello part is written in bass clef, and the Pianoforte part is written in grand staff (treble and bass clefs). The music includes various dynamics (f, sf, p, cresc., dim.) and articulations (accents, slurs). The first system shows the beginning of the piece with a forte (f) dynamic. The second system continues the melodic and harmonic development. The third system features a change in dynamics to sf and p. The fourth system concludes with a final cadence, marked with a double bar line and a repeat sign.

First system of musical notation, featuring a piano introduction with triplets and a *p* (piano) dynamic marking.

Second system of musical notation, featuring piano and forte dynamics and *Adagio.* tempo markings.

**FUGA.**  
**Allegro.**

Third system of musical notation, featuring the start of the **FUGA.** section with *mf* (mezzo-forte) dynamics.

Fourth system of musical notation, continuing the **FUGA.** section with complex rhythmic patterns.

Fifth system of musical notation, featuring *cresc.* (crescendo) markings and complex rhythmic patterns.



This musical score is for a piano and voice piece, spanning 16 measures. The key signature has one flat (B-flat), and the time signature is 3/8. The score is written on three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), *cresc.* (crescendo), and *fz* (forzando). The vocal line features various note values, including eighth and sixteenth notes, and rests. The piano accompaniment includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and chordal textures. The score concludes with a *fz* marking in the final measure.

First system of musical notation. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with dynamic markings *cresc.*, *dim.*, and *p*. The bottom staff is in bass clef, also with a key signature of one flat and a 3/4 time signature, containing a supporting line with dynamic markings *mf*, *cresc.*, *dim.*, and *p*.

Second system of musical notation. The top staff continues the melodic line with dynamic markings *mf*, *p*, and *cresc.*. The bottom staff continues the supporting line with dynamic markings *mf*, *p*, and *cresc.*.

Third system of musical notation. The top staff features a melodic line with a *f* dynamic marking. The bottom staff features a supporting line with a *f* dynamic marking.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the supporting line.

Fifth system of musical notation. The top staff ends with a double bar line and a repeat sign, with a tempo marking *Adagio.* above it. The bottom staff continues the supporting line, ending with a double bar line and a repeat sign, with a tempo marking *Adagio.* above it. Both staves have dynamic markings *cresc.* and *ff*.





Musical score for a piano piece, page 7. The score is in 3/4 time and features a single melodic line with piano accompaniment. The key signature has one flat (B-flat). The score is divided into six systems. The first system shows the beginning of the piece. The second system includes the instruction *cresc. poco a poco* in both the upper and lower staves. The third system includes dynamic markings *f* (forte) and *p* (piano) in the upper staff, and *f* and *p* in the lower staff. The fourth system includes a *mf* (mezzo-forte) marking in the lower staff. The fifth system includes a *cresc.* (crescendo) marking in the upper staff. The sixth system includes a *cresc.* marking in the lower staff. The piece concludes with a final chord in the lower staff.

## Adagio.

Adagio section, measures 1-12. The score is written for a single melodic line and piano accompaniment. The tempo is Adagio. The key signature has one flat (B-flat). The time signature is common time (C). The first system (measures 1-4) starts with a piano (*p*) dynamic in the melody and piano (*p*) in the accompaniment, followed by a forte (*f*) dynamic. The second system (measures 5-8) features a crescendo (*cresc.*) in the melody, a forte (*f*) dynamic, a decrescendo (*dim.*), and a piano (*p*) dynamic, followed by another crescendo (*cresc.*). The third system (measures 9-12) continues with a forte (*f*) dynamic, a decrescendo (*dim.*), a mezzo-forte (*mf*) dynamic, another decrescendo (*dim.*), and ends with an *attacca* marking. The piano accompaniment consists of chords and moving lines in both hands, with dynamics *p*, *cresc.*, *f*, *dim.*, *mf*, and *cresc.* indicated.

## Allegro.

Allegro section, measures 13-24. The tempo is Allegro. The key signature has one flat (B-flat). The time signature is common time (C). The first system (measures 13-16) starts with a forte (*f*) dynamic in the melody and piano (*f*) in the accompaniment. The second system (measures 17-20) continues with a forte (*f*) dynamic. The third system (measures 21-24) features a decrescendo (*dim.*) and ends with an *attacca* marking. The piano accompaniment consists of chords and moving lines in both hands, with dynamics *f*, *dim.*, and *attacca* indicated.

Musical score for a piano and violin/viola ensemble, page 9. The score consists of six systems of staves. The piano part is in the lower staves, and the violin/viola part is in the upper staves. The key signature is one flat (B-flat). The time signature is 12/8. The score includes various dynamics (*p*, *mf*, *sf*, *dim.*, *cresc.*), articulation (*pizz.*, *arco*), and phrasing (*dolce*).

System 1: Violin/Viola part begins with a melodic line, piano part provides harmonic support. Dynamics: *p*, *mf*.

System 2: Continuation of the melodic and harmonic development. Dynamics: *p*, *mf*.

System 3: Introduction of the *dolce* marking in the piano part. Dynamics: *p*, *cresc.*.

System 4: Violin/Viola part includes a *pizz.* (pizzicato) marking. Dynamics: *p*, *sf*, *p*.

System 5: Violin/Viola part includes an *arco* (arco) marking. Dynamics: *f*, *sf*, *dim.*, *p*.

System 6: Final system on the page, concluding the musical phrase. Dynamics: *f*, *sf*, *dim.*, *p*.

First system of musical notation. The top staff is a single line with a treble clef and a key signature of one flat. It contains a melodic line with a crescendo marking (*cresc.*) and a mezzo-forte marking (*mf*). The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. It also features a crescendo marking (*cresc.*) and a mezzo-forte marking (*mf*).

Second system of musical notation. The top staff continues the melodic line with a crescendo marking (*cresc.*) and dynamic markings of forte (*f*), piano (*p*), and forte (*f*). The bottom staff continues the piano accompaniment with a crescendo marking (*cresc.*) and dynamic markings of forte (*f*), piano (*p*), and forte (*f*).

Third system of musical notation. The top staff continues the melodic line with dynamic markings of mezzo-forte (*mf*), piano (*p*), and forte (*f*). The bottom staff continues the piano accompaniment with dynamic markings of piano (*p*) and forte (*f*).

Fourth system of musical notation. The top staff continues the melodic line with a forte marking (*f*). The bottom staff continues the piano accompaniment with a forte marking (*f*).

Fifth system of musical notation. The top staff continues the melodic line with a dolce marking (*dolce*). The bottom staff continues the piano accompaniment with a piano marking (*p*).

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is marked *dolce* and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of musical notation. The piano accompaniment includes dynamic markings *f* (forte) and *dim.* (diminuendo), as well as *mf* (mezzo-forte). The vocal line also shows a *dim.* marking.

Third system of musical notation. This system continues the piano accompaniment with markings for *dim.*, *p* (piano), *cresc.* (crescendo), and *dim. e calando* (diminuendo and ritardando). The vocal line also features these dynamic and tempo markings.

Fourth system of musical notation. The tempo is marked *a tempo*. The piano accompaniment begins with a *f* (forte) dynamic. The vocal line also starts with a *f* dynamic.

Fifth system of musical notation. The piano accompaniment concludes with a *p* (piano) dynamic marking. The vocal line continues with a similar melodic line.



First system of musical notation. The top staff is in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The bottom staff is in treble and bass clefs, starting with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The system concludes with a double bar line.

Second system of musical notation. The top staff continues with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The bottom staff continues with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The system concludes with a double bar line.

Third system of musical notation. The top staff begins with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The bottom staff begins with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The system concludes with a double bar line.

Fourth system of musical notation. The top staff begins with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The bottom staff begins with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The system concludes with a double bar line.

Fifth system of musical notation. The top staff begins with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The bottom staff begins with a piano (*p*) dynamic and a half note, followed by a measure rest, then a mezzo-forte (*mf*) dynamic with a half note. The system concludes with a double bar line.



First system of musical notation. It consists of three staves. The top staff is a single melodic line with a key signature of one flat and a 3/4 time signature. It features a crescendo marking and a mezzo-forte (mf) dynamic. The middle and bottom staves are a piano accompaniment, with the middle staff also marked with a crescendo and mezzo-forte.



Second system of musical notation. It continues the piece with similar dynamics, including crescendo markings and a forte (f) dynamic at the end of the system.



Third system of musical notation. This system introduces a variety of dynamics, including piano (p), forte (f), mezzo-forte (mf), and piano (p) again, showing a dynamic range.



Fourth system of musical notation. It features a strong emphasis on the forte (f) dynamic throughout the system.



Fifth system of musical notation. This system concludes the piece with a final cadence, featuring a variety of note values and rests.





# MUSIK FÜR STREICHINSTRUMENTE.

## VIOLINE.

### Violine allein.

- 948 Alard, Charakteristische Studien.  
1376 Bach, 6 Sonaten (Hermann).  
1953 — 6 Suiten (Wih. Altmann).  
1171 Campagnoli, Op. 18. Divertissemento  
1270 — 20 Etüden (Schradielck).  
2581 Carri, Spezialtonleiterstudien I.  
2532/34 — II/IV Terzen, Sexten, Oktaven.  
2885 — V. Studien in Decimen.  
2761 Cramer-Abel, 33 Etüden.  
1450 David, Violinschule (dtsch.-frz.). I. T.  
1451 — Dieselbe. II. Teil.  
1452 — Dieselbe (deutsch-engl.). I. Teil.  
1453 — Dieselbe. II. Teil.  
1167/68 — Op. 39. Dur u. Moll. 2 Hefte.  
1950 — Op. 43. Suite (Henri Petri).  
1231 — Op. 44. Zur Violine. Etüden  
für Anfänger in der I. Lage.  
1428 — Op. 45. Zur Violine. Etüden.  
2012/14 — Konzert-Studien (Petri). I. Violin.  
II. Rode. III. Kreutzer.  
1621 — Lagenübungen (2.—7. Lage) (d.-  
frz.).  
1520 — Üb. I. Formv. Char.-Stück (I. Lage)  
2160 Florillo, 36 Etüden (Felice Togni).  
2222 Gavrilés, 24 Etüden (Matinées).  
470 Hering, Op. 13. Elementar-Viol.-  
Schule.  
2881 Hillgenberg, Op. 8. Fröhliche Musik-  
stunden (Klavier ad lib.).  
2301 Hohmann-Schmidt, Violinschule.  
1227 Kreutzer, 19 Etüden (Schradielck).  
2196 — 42 Etüden (Capricen).  
2125 — Dieselben. Instruk. Ausg. m.  
zahlr. Erläut. von Henry Petri  
(d.-e.).  
2828 Kúzdó, Op. 13. 20 Exercices faciles  
et mélodiques.  
1559 Lehmann, Op. 20. Elem.-Violinschule.  
1584 Libon, Op. 15. 30 Capricen.  
1534/36 Mazas, Op. 38. Etüden. 3 Hefte.  
2010/11 Orchester-Studien. Eine Auswahl  
schwier. Stellen a. d. Werk. f.  
Kirche, Theater u. Konz. (Fr.  
Hermann). I/II.  
2051 — für II. Violine (Fr. Hermann).  
1546 Paganini, Op. 6. Konzert D (David).  
410 — 24 Capricen (David).  
1463 — 60 Etüden (David).  
2233 Rode, P., 24 Capricen (F. Togni).  
2302 — 12 Etüden (F. Togni).  
944/46 Spohr, 50 Übungen u. Vortragsstücke  
aus der Violine. 3 Hefte.  
2047 Togni, Ausbildung d. linken Hand  
(d.-e.). Heft I. Die I. u. II. Lage.  
2048 — Heft II. Die III. bis letzte Lage.  
2049 — Heft III. Die Verbindung d. Lag.  
377 Violinkonzerte neuerer Meister: Beet-  
hoven, David, Ernst, Lipinski,  
Mendelssohn, Paganini (David).

### 2 Violinen.

- 1935 Bérlot, Op. 57. 3 Duos. (R. Hofmann).  
1936 — Op. 87. 12 kleine Elem.-Duos. (,).  
1297 Bruni, Op. 34. 6 Violin-Duos.  
1423 Campagnoli, Op. 14. 6 Duos (Vollrath).  
1511/12 — 101 leichte progr. Stücke. 2 Bde.  
1231 David, Op. 44. Zur Violine. Etüden  
für Anfänger in der I. Lage.  
1428 — Op. 45. Zur Violine. Etüden  
mit Benutzung d. höheren Lagen.  
1962/63 — 60 Duette. Ein Anhang zu jeder  
Violinschule (Schmidt). I/II.  
1520 — Übungen (Charakteristisches).  
1526/28 Mazas, Op. 38. Duette. 3 Hefte.  
1537/1515 Pleyel, Op. 8. 48. je 6 Duette.  
996.1145 Spohr, Op. 39 und 67, je 3 Duette.  
944/46 — 50 Übungen u. Vortragsstücke  
aus der Violine. 3 Hefte.  
1032/34) Unsr. Lieblinge, Die schönsten Melo-  
1063) dien. I. Lage. (David). 4 Bde.

### Violine und Klavier.

- 1483 Aus alten Zeiten. (Wehrle).  
483 Bach, 6 Sonaten (Hermann).  
919/21 — 3 Violin-Konzerte Am., E. D.  
9 — 6 Violin-Sonaten (Schumann).  
989/94 — Dieselben einzeln: Nr. 1—6.  
1335/36 — Chaconne (Schumann Mendels-  
sohn).  
474 — 6 Sonaten f. Pedal-Klavier  
(David).  
2427/28 — 6 Flöten-Sonaten I. II.  
1246/47 Beethoven, Sämtl. Sonaten. 2 Bde.  
1326 — Dieselben. Wohl. Ausg. in 1 Bde.  
2304 — Op. 8. Serenade, D dur.  
1132 — Op. 17. Horn-Sonate F (David).  
939 — Op. 20. Septett.  
1172 — Op. 40 u. 50. Romanzen (David).  
1249 — Op. 61. Konzert D (David).  
37 — Sämtl. Cello-Sonate u. Variat.  
(David).  
37a — Sämtl. Cello-Sonaten (David).  
37b — Sämtl. Cello-Variationen.  
1248 — Variationen u. Rondos.  
2762/64 Bérlot, Air variés Op. 2, 7, 12.  
1847 — Air variés Op. 15.  
2765/67 — Air variés Op. 42, 67, 79.  
1846.1856 — Konzerte Nr. 1, 2.  
2768/70 — Konzerte Nr. 3, 4, 5.  
1979 — Konzert Nr. 6.  
2771/72 — Konzerte Nr. 7, 8.

IX/09.

### Violine und Klavier.

- 1857.2773 Bérlot, Konzerte Nr. 9, 10.  
1848 — Op. 77. 10 kleine Vortragsstücke.  
1849 — Op. 100. Ballettszene.  
1980 — 12 Mélodies Italiennes.  
3091 Bossi, Op. 99. 4 Stücke in Suitenform.  
2212 — Busch, Op. 26. Konzert, G moll.  
2331 Carri, Op. 8. Elftanz (Terzenetude).  
2507 Chausson, Ernest, Op. 25. Poème.  
1200 Chopin, Op. 65. Sonate Gm. (David).  
91 — 8. Walzer (David).  
2457 Chopin-Wilhelm, Notturmo D dur.  
3005 Corelli, Folies d'Espagne.  
1972 David, Op. 5. Der kleine Tambour.  
1940/41 — Op. 14. 17. Konzerte Nr. 2, 3.  
2404 — Op. 23. Konzert Nr. 4. E dur.  
1931/32 — Op. 30. Bunte Reihe. 2 Hefte.  
3006 — Op. 35. Konzert Nr. 5. D moll.  
1167/68 — Op. 39. Dur u. Moll. Etüden usw.  
in allen Tonarten. Violinst. 2 Hefte.  
1169/70 — Pianobegl. 2 Hefte.  
4046 — Op. 39 Nr. 6. Am Springquell.  
1260 — Konzertst. Op. 6, 11, 15, 16, 18, 21.  
415 — Salonstücke Op. 24, 25, 28, 36.  
— siehe auch Hohe Schule und  
Vorstud.  
1028 Dietel, 12 kleine Lieder ohne Worte.  
1603 Ernst, Op. 18. Karneval v. Venedig.  
1230 — Op. 22. Ungarische Melodien.  
1382 — Op. 23. Konzert Fis m. (David).  
2569 Fauré, Gabriel, Op. 13. Sonate. A dur.  
1026 Förster, Mus. Bilderbuch f. d. Ju-  
gend Op. 9.  
1025 Franke, Fürs Haus. 9 Char.-St. Op. 63.  
1362 Gade, Op. 6. Sonate Nr. 1 A dur.  
1427 — Op. 21. Sonate Nr. 2 D m.  
2274 — Op. 56. Konzert D moll (A. Orth).  
2248 — Op. 59. Sonate Nr. 3. B dur.  
1477 Gavotten-Album (Hermann).  
750 Grieg, Op. 13. Sonate G.  
2245/46 Händel, 6 Sonaten (Gevaert-Colyns)  
I, II.  
2539 — Sonate A dur (David).  
2200 Hauptmann, Op. 10. 3 Sonaten.  
120 Haydn, Sämtliche Sonaten (Dörffel).  
2891/82 — Violin-Konzerte C dur, G dur.  
1590 Hering, Op. 14. 16 leichte Musik-  
stücke.  
2881 Hillgenberg, C. 8. Fröhliche Musik-  
stunden.  
1992/93 Hohe Schule. (David). I/II.  
2518 Joachim, Jos., Op. 2. Drei Stücke.  
2510 — Op. 2 Nr. 1. Romanze, B dur.  
374.567) Klass. u. Modernes. Sammlung aus-  
1425.1914) gew. Stücke (Hermann). 4 Bde.  
2187 Kreutzer, Konz. Nr. 14 (David-Petri).  
2902 — Konzert Nr. 13. D dur.  
2903/4 — Konzert Nr. 18. E moll, Nr. 19.  
D moll.  
2886 Kúzdó, Op. 14. Souvenir d'une fête.  
3008 Leclair, Sarabande und Tambourin.  
1333 Lipinski, Op. 21. Militär-Konzert D.  
1240 Lortzing, Album. Stücke a. s. Opern.  
2056 Lumbye, Traumbilder. Phantasie.  
2059 Lyrische Stücke/hrs. v. Fr. Hermann  
2308/09 Mendelssohn, Symphonie Nr. 3, 4.  
8009 — Op. 4. Sonate F moll.  
186 — Op. 64. Violinkonzert (David).  
2318 — Hochzeitsmarsch u. Kriegsmarsch  
169 — Sämtl. 11 Ouvertüren (Hermann).  
2599 — 5 berühmte Ouvertüren.  
2578 Merikanto-Burmester, Valse lente.  
1783.1797 Mollque, Op. 10, 21. Konzerte Nr. 3, 5  
521 — Mozart, 6 Konzerte.  
2431/32 — Konzert B Nr. 1, D Nr. 2.  
2242.2199 — Konzert G Nr. 3, D Nr. 4.  
1301/02 — Konzert A Nr. 5, Es Nr. 6.  
2403 — Konzert Nr. 7. (Neu aufgefunden)  
3010 — Serenade (Kleine Nachtmusik).  
220 — 18 Sonaten (David).  
2868 — Adagio, E dur (Hermann).  
2255 — Ondreek, Fr., Op. 21. Rhapsodie  
bohème.  
1383 Paganini, Op. 6. Konzert D (David).  
2458 — Op. 7. Konzert Nr. 2. H moll.  
2935 — Op. 8. Hexentanz (David).  
1545 — Op. 10. Karneval (David).  
1544 — Op. 11. Moto Perpetuo (David).  
1934 — Capriccios u. Variationen (Singer).  
2183 Pleyel, J., Op. 48. 6 leichte Duette  
2305 Reinecke, Vorspiel-Entr'act a. Man-  
fred.  
455/56 Ritter, Transkriptionen I/II.  
2190 Rode, Konzert Nr. 4. A dur.  
2848 — Konzert Nr. 6. B dur.  
2848 — Konzert Nr. 8. E moll.  
2854 — Konzert Nr. 11 D dur.  
933.957 Rubinstein, Sonaten. Op. 19, 49.  
907a — Op. 18. Violoncell-Sonate D dur.  
2858 Scharwenka, Ph., Op. 110. Sonate  
H moll.  
2594 Scharwenka, X., Op. 2. Sonate D m.  
1401 Schubert, Op. 137. 3 Sonatinen.  
Instr. A.  
2146 — Konzertstück D dur.  
3023 — Symphonie H moll (Unvollendete).  
546 Schumann, Sämtliche Duos.  
758 — Op. 9. Karneval (Hüllweck).  
759 — Op. 15. Kinderszenen (Hüllweck).  
833 — Op. 38. Symphonie Nr. 1, B.  
995 — Op. 61. Symphonie Nr. 2, C.  
842 — Op. 70. Adagio und Allegro.  
843 — Op. 73. Phantasiestücke.  
847 — Op. 94. 3 Romanzen.  
1153 — Op. 97. Symphonie Nr. 3, Es.  
848 — Op. 102. 5 Stücke im Volkston.

### Violine und Klavier.

- 844 Schumann, Op. 105. Sonate A m.  
846 — Op. 113. Märchenbilder. 4 Stücke.  
834 — Op. 120. Symphonie Nr. 4, D m.  
845 — Op. 121. Sonate D m.  
761 — Op. 130. Kinderball.  
3024 — Op. 131. Phantasie, C dur.  
475 — Lyrisches und Romantisches.  
2283 Sibelius, Jean, Op. 44. Valse triste.  
3000 Sinding, Op. 99. Sonate D moll.  
2126 Singelée, Op. 56. Pastorale Phantasie.  
2127 — Op. 123. Lohengrin-Phantasie.  
1948 Sinigaglia, Op. 20. Konzert A.  
2317 — Op. 26. Rapsodia piemontese.  
2416 Sjögren, E., Op. 47. Sonate Nr. 4.  
H moll.  
1977.1138 Spohr, Konzert Nr. 1 (Petri), 2 (Sitt).  
1974.1137 — Nr. 3 (Petri), 6 (Sitt).  
1138/39 — Nr. 7, 8. Gesangszone (Sitt).  
1143/44 — Nr. 9, 11 (Sitt).  
2774 — Nr. 12 (Sitt).  
3078 Suppé, Berühmte Ouvertüren.  
1983 Tanzweisen (R. Scholz).  
2520 Tartini-Becker, Teufelstrillersonate.  
2797 Thomassin, Impromptu Op. 64.  
2798 — Violin-Sonate E moll Op. 72.  
4026 Tschalkowsky, Op. 35. Konzert.  
2794 — Album.  
1029/31 Unsr. Lieblinge. Die schönst. Melo-  
1057 dien. Leicht v. Carl Reinecke.  
4 Bde.  
3064 Veracini, Konzert-Sonate, E moll.  
3079 Vieuxtemps, Op. 6. Air varié.  
3080 — Op. 15. Les Arpèges.  
1478 Vloth, Konzert Nr. 22. A m.  
376 Vorstudien zur hohen Schule. (David)  
2469 Wagner, Faust-Ouvertüre.  
2799 — Album a. Lohengrin.  
1519 — Lohengrin-Potpourri (Hermann).  
2332 — Lohengrin-Vorspiel.  
1027 — 10 Melodien a. Lohengrin (leicht).  
3051 Weber, Sonaten.  
2214 Weingartner, Op. 42 Nr. 1. Sonate  
D dur.  
2215 — Op. 42 Nr. 2. Sonate Fis moll.  
3100 Ysaye, Op. 11. Lointain passé.  
Mazurka.

### Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Mendelssohn,  
Schumann, Gade, Gottermann,  
Reinecke, Wagner).  
2471 Reinecke, Vorspiel a. Manfred.

### 2 Violinen und Klavier.

- 2377 Bach, Konzert D moll.  
1793 Moffat, Ausgew. Stücke ber. Meister.  
2183 Pleyel, J., Op. 48. 6 leichte Duette.

## VIOLA.

- 417 Bruni, 20 Studien (Hermann).  
419 Campagnoli, 30 Capricen.  
2054 Gavrilés, 24 Violinetiden (Spitzner).  
1591 Hermann, Op. 18. Konzert-Studien  
1987 Orchesterstudien (Fr. Hermann).

### Viola und Klavier.

- 1668 Beethoven, Op. 17. Horn-Sonate.  
1669 — Violoncell-Sonaten. (Naumann).  
1476.1488 Gade, Violin-Sonaten. Op. 6, 21.  
2239 Haydn, Violoncell-Konz. D dur.  
803 Joachim, Hebräische Melodien.  
956 Rubinstein, Op. 49. Sonate F m.  
846 Schumann, Op. 113. Märchenbilder.  
2284 Sibelius, Jean, Op. 44. Valse triste.  
1691 Wagner, Potpourri a. Lohengrin.

## VIOLONCELL.

### Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).  
1275/76 Dotzauer, Op. 47, 54. Übungen.  
1277 — Op. 35. Übungen.  
1278/79 — Op. 70, 158. Übungen.  
1577.1274 — Op. 107, 120. Übungen.  
2987 — Op. 155. Violoncell-Schule.  
2369 Duport, 21 Etüden (J. Klengel).  
2969 Fitzenhagen, Op. 28. Techn. Studien.  
1851 Grützmacher, Elite-Etüden alt.  
Meister.  
2225 Kammermusik-Studien (Grütz-  
macher).  
1939 Klengel, Techn. Stud. d. a. Tonart.  
I. Teil.  
2041 — Technische Studien. II. Teil.  
2151.2217 — Techn. Stud. III. u. IV. Teil.  
1491 Kreutzer, 22 Violin-Etüden.  
2279 Lee, S., Op. 57. 12 Etüden.  
1969 Nöck, Das erste Jahr des j. Cellisten.  
2108/9 Orchest.-Studien (Grützmacher) I/II.  
1624/25 Salter, Kammermusik-Studien. I/II.  
1798/99 — Die Kunst des Übens. I. Der  
Bogen. II. Linke Hand (Daumen-  
aufsatz).  
2306 Schröder, Op. 39. Triller u. Staccato.

### Violoncell und Klavier.

- 1562/64 Arlen und Gesänge aus Opern und  
Oratorien (Roth). 3 Bände.  
2426 Bach, 3 Sonaten (J. Klengel).  
1244 Beethoven, Sämtliche Sonaten.  
38 — Sämtliche Violinsonaten (Grütz-  
macher).  
1245 — Sämtliche Variationen.  
1133 — Op. 17. Horn-Sonate F. (Grütz-  
macher).  
1232 — Op. 40 u. 50. Romanzen (Grütz-  
macher).  
1199 Chopin, Op. 3. Introdukt. u. Polo-  
naise.  
1201 — Op. 65. Sonate G m.  
87/88 — Mazurkas, Notturmos (Davidoff).  
90 — Walzer (Davidoff).  
2939 Fitzenhagen, Op. 8. Resignation.  
2963 — Op. 29. Drei kleine Stücke.  
1510.1575 Gade, Violin-Sonaten Op. 6, 21.  
2827 Gottermann, Op. 14. Konzert Nr. 1.  
A moll.  
2499 Händel, Sonate G moll (Bearb. v.  
Lindner).  
2500 — Sonate D moll (Bearb. v. Lind-  
ner).  
2501 — Sonate B dur (Bearb. v. Lindner).  
482 Haydn, Violin-Sonaten (Grütz-  
macher).  
2238 — Konzert D dur (F. A. Gevaert).  
2915 Klengel, Op. 1. Suite E moll.  
2290 — Op. 4. Konzert Nr. 1. A moll.  
2938 — Op. 7. Konzertino C dur.  
2345 — Op. 9. Notturmo, D dur.  
2240 — Op. 10. Konzertstück D moll.  
2541 — Op. 13. Gavotte, D moll.  
2348 — Op. 19. Variationen, Amoll.  
2519 — Op. 32. Sarabande.  
2573 — Op. 26. 6 Stücke. Heft I. Lied  
ohne Worte. Gavotte. Inter-  
mezzo.  
2574 — — Heft II. Wiegenlied.  
2575 — — Heft III. Barcarole. Scherzino  
2227/29 — Op. 44. Sechs Stücke. I. Romanze.  
Alter Tanz. II. Wiegenlied. Ma-  
zurka. III. Gavotte. Savoyard.  
2776 — Kadenz u. Schluß z. Volkmann  
Op. 33.  
2971 Kühnel, Sonate. Adur (Bennat).  
2844 Liszt, Consolations (J. de Swert).  
378 Lyrische Stücke f. Konzert u. Salon  
(Grimm).  
1411/12 — Dieselben in 2 Abteilungen.  
2968 Mendelssohn, 2 Sonaten und Varia-  
tionen.  
1800 Mollque, Op. 45. Konz., D. (Grütz-  
macher).  
221a/b Mozart, Violin-Sonaten. I/II.  
2430 Nicodé, J. L., Op. 23. Sonate H moll  
2808 Piltzner, H., Op. 1. Sonate, Fis moll  
2479 Reuss, Aug., Barcarole.  
907.934 Rubinstein, Sonaten Op. 18, 39.  
1388 — Op. 49. Sonate F m.  
1572/73 Russ. Lieder u. Romanz. (Salter).  
2 Bde.  
2418 Schubert, Arpeggione-Sonate (Mul-  
der).  
760 Schumann, Op. 15. Kinderszenen.  
2508 — Op. 15. Nr. 7. Träumerei.  
842 — Op. 70. Adagio und Allegro.  
843 — Op. 73. Phantasiestücke.  
848 — Op. 102. 5 Stücke im Volkston.  
1509 — Op. 121. Violin-Sonate Nr. 2.  
1888 — Op. 129. Konz. Am. (J. Klengel).  
1354 — Lyrisches u. Romant. (Hüllweck).  
2285 Sibelius, Jean, Op. 44. Valse triste.  
2792 Tschalkowsky, Album.  
1035/37 Unsr. Lieblinge. Die schönst. Melo-  
dien. Leicht. (Jul. Klengel). I/III.  
2321 Volkmann, Rob., Op. 7. Romanze,  
E dur.  
2776 Volkmann-Klengel, Kadenz u. Schluß  
zum Violoncellkonzert Op. 33.  
2505 Wagner, Album a. Lohengrin.  
1633 — Potpourri a. Lohengrin.

### Violoncell und Orgel.

- 2999 Album (Händel, Haydn, Schumann,  
Gottermann, Volkmann, Liszt,  
Reinecke, Wagner-Lohengrin).

### 2 Violoncelle.

- 1345/49 Dotzauer, Op. 52, 58, 63, 150, 159.  
Übungen.  
2916 Klengel, Op. 22. Suite D moll.  
2359/62 Lee, S., Op. 38—39 je 3 Duos.  
559 — Ecole du Violoncelliste.  
1150/52 Romberg, Op. 9. 3 Duos D, F, E m.

### 2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.  
2387 Klengel, Op. 45. Konzert E moll.  
2388 Romberg, B., Op. 72. Konzertino  
A dur (Klengel).

## KONTRABASS.

- 1937/38 Laska, Op. 50. Kontrabaßschule I/II.  
1639 Tauchert, Praktische Studien.  
1480 Wolff, Praktische Studien.